



10599

28

musicalia



CHOPIN = STUDIEN

LEOPOLD GODOWSKY.

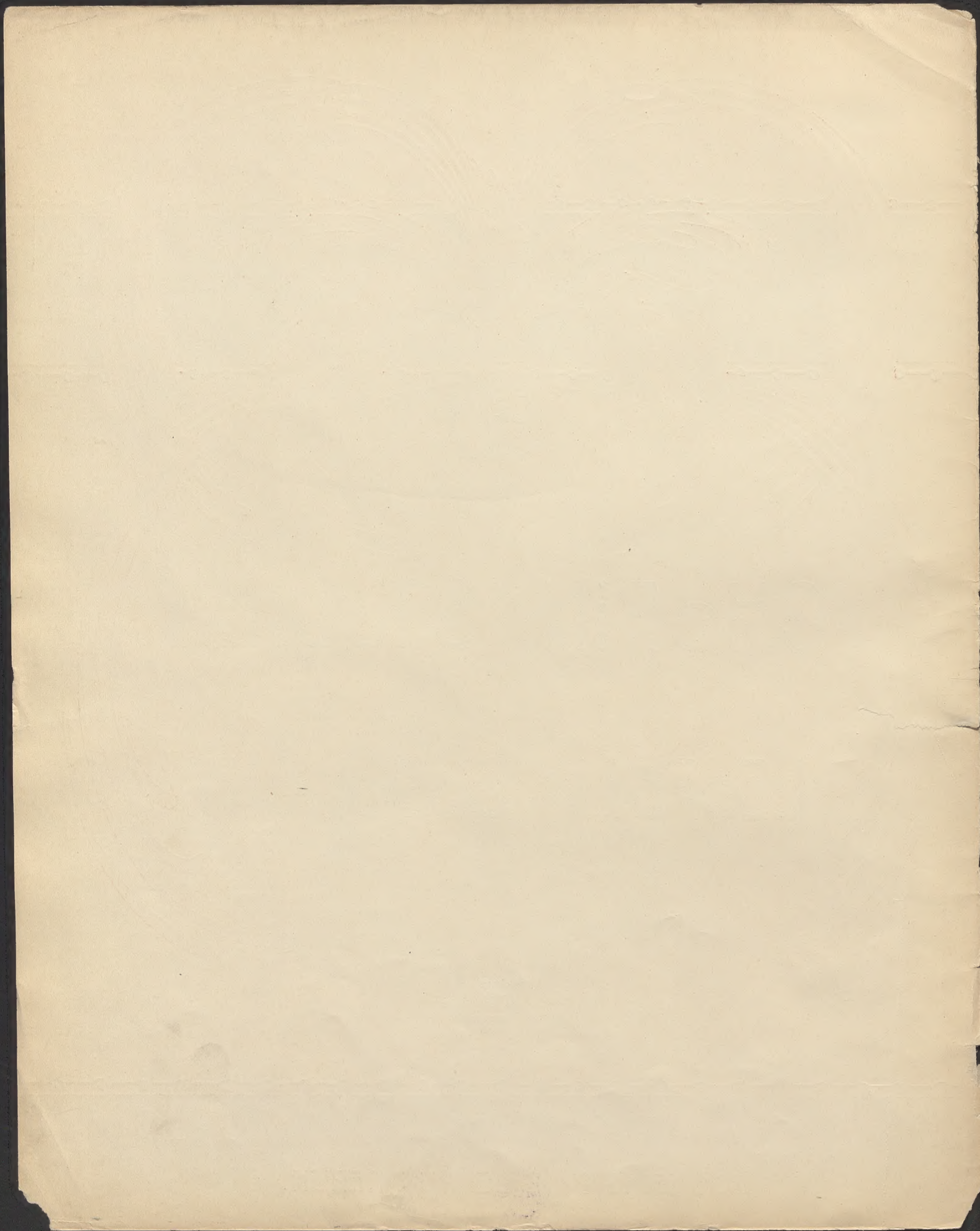
№ 18.



SCHLESINGER (R. LIENAU) BERLIN.

C. G. RÖDER, LEIPZIG.







▲ 50 STUDIES ▲  
ON FR. CHOPIN'S  
▲ ▲ ▲ ETUDES ▲ ▲ ▲

# 50 STUDIEN

ÜBER DIE  
ETÜDEN VON FR. CHOPIN

VON

50 ETUDES ▲ ▲  
▲ ▲ ▲ ▲ ▲ ▲ D'APRÈS  
▲ FR. CHOPIN ▲

## LEOPOLD GODOWSKY.

Fr. Chopin:

1. **Op. 10 No. 1**
2. **Op. 10 No. 2**
3. **Op. 10 No. 3**
4. **Op. 10 No. 4**
5. **Op. 10 No. 5**
6. **Op. 10 No. 6**
7. **Op. 10 No. 7**
8. **Op. 10 No. 8**
9. **Op. 10 No. 9**
10. **Op. 10 No. 10**
11. **Op. 10 No. 11**
12. **Op. 10 No. 12**
13. **Op. 25 No. 1**
14. **Op. 25 No. 2**
15. **Op. 25 No. 3**
16. **Op. 25 No. 4**
17. **Op. 25 No. 5**
18. **Op. 25 No. 6**
19. **Op. 25 No. 7**
20. **Op. 25 No. 8**
21. **Op. 25 No. 9**
22. **Op. 25 No. 10**
23. **Op. 25 No. 11**
24. **Op. 25 No. 12**
25. **Op. posth. No. 1**
26. **Op. posth. No. 2**
27. **Op. posth. No. 3**
28. **Op. 10 No. 5 und Op. 25 No. 9**
29. **Op. 10 No. 11 und Op. 25 No. 3**
30. **Op. 25 No. 4 und Op. 25 No. 11**
31. **Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11**

- |  |  |  |
|--|--|--|
| I. Cdur (diatonisch)                             | Cmajor (diatonic)                          | Ut majeur (diatonique)                                   |
| II. Desdur (chromatisch)                         | D flat major (chromatic)                   | Ré bé mol majeur (chromatique)                           |
| I. Amoll (für die linke Hand allein)             | A min. (for the left hand alone)           | La mineur (pour la main gauche seule)                    |
| II. Amoll „Ignis fatuus“                         | A minor                                    | La mineur  |
| III. Amoll                                       | A minor                                    | La mineur  |
| ... Cdur (für die linke Hand allein)             | E major (for the left hand alone)          | Mi majeur (pour la main gauche seule)                    |
| ... Cismoll                                      | Csharp minor                               | Ut dièze mineur  |
| I. Gesdur (schwarze Tasten)                      | G flat major (on black keys)               | Sol bé mol majeur (sur les touches noires)               |
| II. Cdur (weiße Tasten)                          | Cmajor (on white keys)                     | Ut majeur (sur les touches blanches)                     |
| III. Amoll (Tarantella) (w. Tast.)               | A minor (on white keys)                    | La mineur (sur les touches blanches)                     |
| IV. Adur (Capriccio) (w. u. schw. T.)            | A major (on white & black keys)            | La majeur (sur les touches blanches et noires)           |
| V. Gesdur (Umkehrung, schw. Tast.)               | G flat major (inversion, on bl. k.)        | Sol bé mol majeur (Renversement, sur les touches noires) |
| ... Csmoll                                       | E flat minor                               | Mi bé mol mineur   |
| I. Cdur (Toccata)                                | Cmajor                                     | Ut majeur  |
| II. Gesdur (Nocturne)                            | G flat major                               | Sol bé mol majeur  |
| ... Fdur   | Fmajor                                     | Fa majeur  |
| I. Cismoll                                       | Csharp minor                               | Ut dièze mineur  |
| II. Fmoll (Nachahm. v. Op. 25 No. 2)             | Fminor (imitation of Op. 25 No. 2)         | Fa mineur (imitation de Op. 25 No. 2)                    |
| I. Ddur  | Dmajor                                     | Ré majeur  |
| II. Asdur (Nachahm. v. Op. 25 No. 9)             | A flat major (imitat. of Op. 25 N. 9)      | La bé mol majeur (imitat. de Op. 25 No. 9)               |
| ... Adur (für die linke Hand allein)             | Amajor (for the left hand alone)           | La majeur (pour la main gauche seule)                    |
| ... Cismoll (f. die linke Hand allein)           | Csharp minor (for the left hand alone)     | Ut dièze mineur (pour la main gauche seule)              |
| I. Asdur (für die linke Hand allein)             | A flat major (for the left hand alone)     | La bé mol majr. (pour la main gauche seule)              |
| II. Asdur (wie vierhändig)                       | A flat major (like a piece for 4 hands)    | La bé mol majeur (comme à 4 ms.)                         |
| III. Asdur                                       | A flat major                               | La bé mol majeur   |
| I. Fmoll   | Fminor                                     | Fa mineur  |
| II. Fmoll (Valse)                                | Fminor                                     | Fa mineur  |
| III. Fmoll (a. f. d. rechte Hand, b. in Oktaven) | Fminor (a. for the right hand, b. in oct.) | Fa mineur (a. pour la main droite, b. en octaves)        |
| I. Fdur  | Fmajor                                     | Fa majeur  |
| II. Fisdur (Marsch)                              | Fsharp major                               | Fa dièze majeur  |
| I. Amoll (für die linke Hand allein)             | A minor (for the left hand alone)          | La mineur (pour la main gauche seule)                    |
| II. Fmoll (Polonaise)                            | Fminor                                     | Fa mineur  |
| I. Csmoll  | E minor                                    | Mi mineur  |
| II. Cismoll (Mazurka)                            | Csharp minor                               | Ut dièze mineur  |
| I. Cismoll (Terzenstudie)                        | Gsharp minor (in thirds)                   | Sol dièze mineur (en tierces)                            |
| II. Cismoll (Umkehrung)                          | Gsharp minor (inversion)                   | Sol dièze mineur (Renversement)                          |
| ... Cismoll                                      | Csharp minor                               | Ut dièze mineur  |
| I. Desdur (Sextenstudie)                         | D flat major (in sixths)                   | Ré bé mol majeur (en sixtes)                             |
| II. Desdur (Terzenstudie)                        | D flat major (in thirds)                   | Ré bé mol majeur (en tierces)                            |
| ... Gesdur                                       | G flat major                               | Sol bé mol majeur  |
| ... Fmoll (Marcia funebre)                       | Bminor                                     | Si mineur  |
| ... Amoll  | A minor                                    | La mineur  |
| ... Cismoll                                      | Csharp minor                               | Ut dièze mineur  |
| ... Fmoll  | Fminor                                     | Fa mineur  |
| ... Cdur   | E major                                    | Mi majeur  |
| ... Cdur (Menuetto)                              | Gmajor                                     | Sol majeur   |
| ... Gesdur (Badinage) (2 Etüd. vereint)          | G flat major (Two studies combined)        | Sol bé mol majeur (2 études combinées)                   |
| ... Fdur (2 Etüden vereint)                      | Fmajor (Two studies combined)              | Fa majeur (2 études combinées)                           |
| ... Amoll (2 Etüden vereint)                     | A minor (Two studies combined)             | La mineur (2 études combinées)                           |
| ... Amoll (3 Etüden vereint)                     | A minor (Three studies combined)           | La mineur (3 études combinées)                           |

SCHLESINGER'SCHE BUCH- UND MUSIKHANDLUNG (ROB. LIENAU), BERLIN.

CARL HASLINGER QDM. TOBIAS, WIEN.

G. SCHIRMER, NEW-YORK.





### Vorstudien

für die Fassung B (in Oktaven).

### Preparatory forms

for the version B (in octaves)

### Exercices préparatoires

pour la version B (en octaves)

Man übe zunächst in der rechten Hand diese verschiedenen Formen durch die ganze Etüde, und zwar: legato und staccato, *f* oder *p*, langsam oder schnell, mit oder ohne Betonung der geraden oder ungeraden Takteile.

*to be studied throughout the entire Etude: legato and staccato, forte and piano, slow and fast, with and without positive and negative accentuation.*

Travaillez d'abord avec la main droite l'étude entière d'après les exercices indiqués ci-dessous et les manières suivantes: legato et staccato, *f* et *p*, lentement et vite, avec et sans accentuation des temps forts et faibles.

In gleichen Formen und mit entsprechenden Fingersätzen soll dann auch die linke Hand die Oktaven studieren.

Eine ausgezeichnete Handgelenk-übung ist es, den Fingersatz 5<sup>te</sup> durch die ganze Etüde zu benutzen. Der Spieler muss jedes Anspannen im Oberarm, Ellbogen und Handgelenk vermeiden!

*The left hand should practise the octaves given to the right hand in similar forms and with the same fingering.*

*An excellent wrist study is derived from the use of the 5<sup>th</sup> for all octaves throughout the entire piece. The performer must avoid any tension in the upper-arm, elbow, or wrist!*

Etudiez ensuite avec la main gauche les octaves de la même manière et avec les mêmes doigtés qu'avec la main droite.

Un excellent exercice pour le poignet sera, de jouer toute l'étude avec le doigté 5<sup>e</sup> en évitant toute tension de la partie supérieure du bras, du coude et du poignet.





Herrn Hugo Kaun.

3

Nº 28.

# Fr. Chopin.

Op. 25 Nº 2.

Dritte Bearbeitung.

(2 verschiedene Fassungen.)

Third Version..

(2 separate Versions.)

Troisième Version.

(2 différentes Versions.)

Allegro moderato  $\text{♩} = 66-76$ .

Leopold Godowsky.

Handwritten musical score for Fr. Chopin's Op. 25 Nº 2, Third Version, by Leopold Godowsky. The score is written for two hands, A (right) and B (left), in 12/8 time. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is Allegro moderato, with a metronome marking of 66-76. The score includes various performance instructions such as *sempre legato*, *molto espressivo*, *p dolciss.*, *una corda*, *p dolcissimo*, *molto espr.*, and *sempre dim.*. The score is divided into two systems, each with two staves (A and B). The first system includes a *una corda* instruction. The second system includes a *sempre dim.* instruction. The score is marked with fingerings and includes a *Ped.* (pedal) instruction.



S. 9236 (28)



The musical score is divided into two systems, each containing parts A and B. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as treble and bass staves, fingerings (1-5), slurs, and pedal markings (Ped.).

**System 1:**

- Part A:** The upper staff features a complex melodic line with many slurs and fingerings. The lower staff has a more rhythmic accompaniment with slurs and fingerings. Pedal markings are present below the lower staff.
- Part B:** The upper staff has a melodic line with slurs and fingerings. The lower staff has a rhythmic accompaniment with slurs and fingerings. Pedal markings are present below the lower staff.

**System 2:**

- Part A:** The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. The section is marked *rall.* and *dolcissimo*. Pedal markings are present below the lower staff.
- Part B:** The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. The section is marked *rall.* and *dolcissimo*. Pedal markings are present below the lower staff.







[illegible]



Musical score for two parts, A and B, in 4/4 time. The key signature is two flats (B-flat and E-flat). The score is divided into two systems, each with staves A and B.

**System 1:**

- Staff A:** Features a complex melodic line with many slurs and ties. Fingerings are indicated by numbers 1-5. The piece is marked *And.* (Andante).
- Staff B:** Features a more rhythmic accompaniment with many slurs and ties. Fingerings are indicated by numbers 1-5. The piece is marked *And.* (Andante).

**System 2:**

- Staff A:** Continues the melodic line. The piece is marked *And.* (Andante).
- Staff B:** Continues the rhythmic accompaniment. The piece is marked *And.* (Andante).

The score concludes with a *rall.* (rallentando) marking in both systems.



*p dolcissimo e molto espressivo*

*p dolcissimo e molto espressivo*

*p*

*p*

The musical score consists of two systems, each with two parts labeled A and B. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system is marked *p dolcissimo e molto espressivo*. Part A of the first system features a melodic line with many slurs and fingerings, while Part B has a more complex, arpeggiated texture. The second system also begins with *p dolcissimo e molto espressivo*. In the middle of the second system, there is a change in dynamics to *p*. The notation is highly detailed, with numerous fingerings (1-5) and slurs indicating phrasing. Pedal points are indicated by 'Ped.' markings below the bass staves.



The image displays a musical score for two systems, A and B, each consisting of a piano (p) and violin (v) part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is written on two staves per system, with the piano part on the left and the violin part on the right. The piano part includes fingerings (1-5) and 'Ped.' (pedal) markings. The violin part includes fingerings (1-5) and 'Ped.' markings. The score is divided into two systems, A and B, each with two staves. System A is the first system, and System B is the second system. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page number 10 is located at the top left.

**System A:**

**Piano (p):** The piano part in System A consists of two staves. The left staff has a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The right staff has a bass clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The piano part is marked with 'Ped.' (pedal) at the beginning and end of the system.

**Violin (v):** The violin part in System A consists of two staves. The left staff has a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The right staff has a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The violin part is marked with 'Ped.' (pedal) at the beginning and end of the system.

**System B:**

**Piano (p):** The piano part in System B consists of two staves. The left staff has a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The right staff has a bass clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The piano part is marked with 'Ped.' (pedal) at the beginning and end of the system.

**Violin (v):** The violin part in System B consists of two staves. The left staff has a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The right staff has a treble clef and a key signature of three flats. It contains a series of eighth and sixteenth notes, with fingerings 1-5 indicated. The violin part is marked with 'Ped.' (pedal) at the beginning and end of the system.



Musical score for two systems, A and B, featuring piano and bass staves. The score includes various musical notations such as notes, rests, and fingerings. The key signature is B-flat major (two flats).

**System A:**

- Staff 1 (Piano):** Features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. It includes markings like "Red." and "(Red.)".
- Staff 2 (Bass):** Features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. It includes markings like "Red." and "(Red.)".

**System B:**

- Staff 1 (Piano):** Features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. It includes markings like "Red." and "(Red.)".
- Staff 2 (Bass):** Features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. It includes markings like "Red." and "(Red.)".

The score concludes with a final measure marked "più p" (piano) and a double bar line.



A *marcato* *rall.* *p*  
 B *molto espr.* *rall.* *p*

The musical score is divided into two systems, each containing two parts labeled A and B. Part A is written for a single melodic line, while Part B is written for a more complex, multi-voiced texture. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and 'Ped.' in parentheses. The first system has a 'marcato' tempo marking for part A and 'molto espr.' for part B. The second system has a 'rall.' tempo marking for part A and 'rall.' for part B. Dynamics include 'p' (piano) and 'p' (piano).



The image displays a page from a musical score for piano and pedal exercises, titled "L'Espresso" by Franz Liszt. The score is organized into two systems, each containing a piano part (A) and a pedal part (B).

**System 1:**

- Part A (Piano):** Features a melodic line with various fingerings (e.g., 1 2 1, 2 1 2, 1 2 1, 2 1, 3 2, 1 3 2, 1 2 1, 2 1 2, 2 1 2, 4 1, 2, 3 4 5, 3 4 5, 4 3 2). It includes a *dim.* (diminuendo) marking.
- Part B (Pedal):** Accompanies the piano part with sustained chords and moving lines, marked with *Ped.* and *dim.*.

**System 2:**

- Part A (Piano):** Continues the melodic development with fingerings like 4 5 3, 4 5 3, 2 5 4, 3 5 3. It includes markings for *rall.* (ritardando), *molto espr.* (molto espressivo), and *sempre dolce e piano* (always sweet and piano).
- Part B (Pedal):** Provides harmonic support with sustained notes and chords, marked with *Ped.* and *rall.*.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



S. 9236(28)



The musical score is divided into two main sections, A and B, each with a piano (p) and organ (o) version. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamic markings like *dim. e rall.*, *espr.*, *p*, *pp*, and *sostenuto* are used throughout. The organ version (B) includes a section labeled 'Ossia' with alternative fingerings. The score concludes with a section marked *lento* and *pp*, featuring sustained chords and a final cadence.

\*) Hier kann auch der Schluss der Fassung B gespielt werden.

\*) The close of the version B in octaves may be played instead.

\*) La fin de la version B peut aussi être jouée ici.



# Moderne Konzertstücke

## Moderne Meisterstücke.

Album, enthaltend:

1. Rhapsod. hongr. No. 12 F. Liszt.
2. Poème d'amour A. Henselt.
3. Die Jagd P. Tschaikowsky.
4. Zwiesgespräch . . . W. Bargiel.
5. In Wald und Flur Th. Kullak.
6. Blumenstück . . . St. Heller.
7. Ondine . . . A. Rubinstein.
8. Consolation Th. Leschetizky.
9. Marcia glorioza . . F. Hiller.

Mk. 8,— netto.



## Klavier - Konzerte mit Orchester.

- JAN BRANDTS BUYS.**  
Konzert (Fdur), Op. 15 Mk.  
Partitur . . . netto 12,—  
Orchesterstimmen " 10,—  
Ausgabe für 2 Klaviere 10,—
- EUGENIO PIRANI.**  
Scene veneziane, Op. 44  
Partitur . . . netto 10,—  
Orchesterstimmen " 12,—  
Klavierstimme . . . 6,—
- WILHELM TAUBERT.**  
Konzert No. 2 (A dur),  
Op. 189  
Partitur in Abschrift.  
Orchesterstimmen . . 10,—  
Klavierstimme . . . 6,—

## Für Klavier allein.

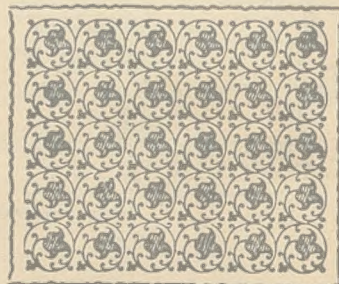
- HOWARD BROCKWAY, Variationen über ein eignes** Mk.  
Thema, Op. 7 . . . . . 2,—
- **Sechs Klavierstücke, Op. 8:**  
1. Albumblatt. 2. Kanonisches Lied. 3. Scherzino.  
4. Elfenspiel. 5. Elfenständchen. 6. Marsch . . . 3,—
- **Ballade, Op. 10.** . . . . . 2,—
- **Paganini. Charakterstück, Op. 18.** . . . . . 1,50
- CONSTANTIN CORPUS, Konzertwalzer, Op. 17.** . . . . . 1,—
- **Karnevals-Szenen, Op. 18.** . . . . . 4,—
- L. C. DAQUIN, Zwei Stücke aus der 3. Suite, heraus-**  
gegeben von Alexis Hollaender:  
1. La tendre Silvie. 2. Le Coucou . . . . . 1,50
- ANTON DVORAK, Polka, Op. 39 No. 1.** . . . . . 1,—
- **Menuett, Op. 39 No. 2.** . . . . . 1,—
- **Romanze, Op. 39 No. 3.** . . . . . 1,—
- RICHARD FRANCK, Drei Klavierstücke, Op. 23:**  
No. 1. Toccata. 2. No. 2. Konzertpolonaise . . . 2,—  
No. 3. Konzertetüde . . . . . 1,20
- **Drei Fantasiestücke, Op. 26.** . . . . . 1,50
- **Chaconne, Op. 29.** . . . . . 2,—
- ALBERT FRIEDENTHAL, Célèbre Gavotte de Corelli,**  
transcrite en forme d'un caprice de concert . . . 1,50
- ALEXIS HOLLAENDER, Introduction u. Fuge, Op. 37.** . . . 1,50
- **Melodie, Op. 45 No. 1.** . . . . . 1,50
- **Etude, Op. 45 No. 2.** . . . . . 1,50
- **Polonaise, Op. 45 No. 3.** . . . . . 2,—
- **Sechs Etüden, Op. 56. 2 Hefte.** . . . . . je 3,—
- PAUL JUON, Sechs Klavierstücke, Op. 12:**  
1. Capriccio. 2. Canzona. 3. Humoreske. 4. Etude.  
5. Intermezzo. 6. Ballade . . . . . je 1,20
- ROBERT KLEIN, Konzert-Mazurka No. 1, Op. 11.** . . . 1,80
- **Konzert-Etude, Op. 18.** . . . . . 1,—
- **Konzert-Mazurka No. 2, Op. 17.** . . . . . 1,50
- **Valse-Caprice, Op. 27.** . . . . . 1,50
- **Caprice espagnol, Op. 32.** . . . . . 1,50
- ERNST KULLAK, 2 Konzert-Etüden, Op. 27:**  
Am Meeresstrande. Der Morgenwind . . . . . 1,50
- THEODOR LESCHETIZKY, Andante finale aus „Lucia“,**  
für die linke Hand allein bearbeitet, Op. 18 . . . 1,50
- S. RACHMANINOFF, Berühmtes Prélude (Hollaender)** . . 1,—
- JOACHIM RAFF, 3 Salon-Etüden über Themen aus**  
B. Wagners Opera, Op. 62:  
No. 1. Der fliegende Holländer . . . . . 2,—  
No. 2. Tannhäuser . . . . . 2,—  
No. 3. Lohengrin . . . . . 2,—
- ISIDOR SEISS, Lyrische Stücke, Op. 16.** . . . . . 4,50
- No. 1. Idylle, M. 1,— No. 2. Kavatine, M. 1,—  
No. 3. Walzer, M. 1,— No. 4. Elegie, M. 1,—  
No. 5. Humoreske . . . . . 2,—
- **Deutsche Tänze von Beethoven, frei bearbeitet.** . . 2,50
- **Contretänze von Beethoven, frei bearbeitet.** . . . 2,—
- ALFRED SORMANN, Fünf Klavierstücke, Op. 6:**  
No. 1. Mazurka, M. 1,— No. 2. Intermezzo, M. 1,—  
No. 3. Valse-Improptu, M. 1,50. No. 4. Elegie,  
M. —,50. No. 5. Scherzo fantastique . . . . . 1,50
- KARL TAUSIG, Toccata und Fuge (Dmoll) für Orgel**  
von Bach, frei bearbeitet . . . . . 2,50

## Franz Liszt-Album

enthaltend:

1. Rhapsodie hongroise No. 14.
  2. Loreley.
  3. Valse mélancolique.
  4. Ständchen (Schubert).
  5. Mädchens Wunsch (Chopin).
  6. Am Meer (Schubert).
- Mit Jugendbildnis.

Mk. 8,— netto.



## Für zwei Klaviere.

- ALEXIS HOLLAENDER.**  
Thema u. Variationen, Mk.  
Op. 15 . . . . . 3,30
- **Fantasie (Fmoll) von Mozart, für 2 Klaviere**  
eingesetzt . . . . . 2,50
- JAN BRANDTS BUYS.**  
Klavierkonzert (Fdur),  
Op. 15, für 2 Klaviere  
eingesetzt . . . . . 10,—
- EUGENIO PIRANI.**  
Scene veneziane, Op. 44 6,—  
— **Etude de concert,**  
Op. 51 . . . . . 3,50
- ALOYS G. SCHMITT.**  
Konzertstück, Op. 28 6,—
- WILHELM TAUBERT.**  
Konzert No. 2 (A dur),  
Op. 189 . . . . . 8,—

## Verschiedenes für den Konzertsaal.

- PERCY ATHERTON, Suite für Violine und Klavier** . . . 6,—
- HOWARD BROCKWAY, Sonate für Violine und Klavier, Op. 9** . 6,—
- ANTON DVORAK, Trio für Violine, Violoncell u. Klavier, Op. 21** 10,—
- **Quartett für Violine, Bratsche, Violoncell u. Klavier, Op. 23** 10,—
- RICHARD FRANCK, Sonate für Violine und Klavier, Op. 14.** . 6,—
- **Sonate für Violoncell und Klavier, Op. 22.** . . . . . 8,—
- ROBERT FUCHS, Sieben Fantasiestücke für Violine, Bratsche**  
und Klavier, Op. 57. 2 Hefte . . . . . je 4,—
- ALEXIS HOLLAENDER, Quintett für 2 Violinen, Bratsche,**  
Violoncell und Klavier, Op. 24 . . . . . 12,—

- ALEXIS HOLLAENDER, 6 Charakterstücke für Violine,**  
Violoncell und Klavier, Op. 53. 2 Hefte . . . . . je 3,—
- PAUL JUON, Sonate für Violine und Klavier, Op. 7.** . . . 8,—
- OSKAR NEDBAL, Romanze für Violoncell u. Klavier, Op. 12 No. 1** 1,50
- **Capriccio für Violoncell und Klavier, Op. 12 No. 2.** . . 2,—
- EUGENIO PIRANI, Grosses Trio für Violine, Violoncell und**  
Klavier, Op. 48 . . . . . 8,—
- ROBERT SCHUMANN, Vier Stücke in kanonischer Form aus**  
Op. 56, für Violine, Violoncell und Klavier eingerichtet von  
Alexis Hollaender. . . . . 5,—

Schlesinger'sche Buch- und Musikhandlung,  
(Rob. Lienau) Berlin W., 23 Französische Strasse.

Carl Haslinger qdm. Tobias, (Rob. Lienau) Wien I, Tuchlauben 11.







